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A very quaint little Charles I, A.D. 1627, Silver Inkstand. The top photograph is almost a front view, whilst the lower one is from above. It is exceptional in its beauty, having the pure Jacobean work engraven thereon, and the little box at the back for the sealing-wax is singularly still perfect. The quaintness of this small piece is found in the square ink-bottle on the right, the cylindrical sand-box on the left, and the almost oval-shaped container for wafers in the centre with a taper holder in the rear.



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BOUCHER'S "PORTRAIT OF MADAME BOUCHER" GOES FROM A FAMOUS PARIS COLLECTION TO THE FRICK

One of the monuments of French eighteenth century painting, this well known portrait of his wife painted in 1743 by François Boucher, was until recently in the David-Weill Collection in Paris. Acquired, according to the announcement this week, by the Frick Collection (the details are stated on page 16 of this issue), it becomes the most important of the celebrated group of Bouchers at Fifth Avenue and Seventieth Street, which is now unsurpassed in any American or foreign collection.

THE ART NEWS

OCTOBER 23, 1937

GUYS AND MONET: A CONTRAST

Opposite Poles of XIX Century Painting in Two Shows

By Alfred M. Frankfurter

BY ONE of those strokes of poetic justice which an unbelieving world prefers to consider accidental rather than divine, exhibitions on two sides of Fifty-seventh Street in this and the coming weeks offer an insight into the artistic currents of the nineteenth century which, though completely casual and available only to those who will search for it, is decidedly rewarding. The exhibitors are Constantin Guys at the Carroll Carstairs Gallery and Claude Monet at Messrs. Durand-Ruel, two artists who scarcely need any introduction to the New York public, yet whose momentary *vis-à-vis* seems to bespeak some sort of comment on the curious parallels and contrasts of their lives and works.

One might sum these up best by saying simply that although the *oeuvre* of both men falls into the nineteenth century, Guys belongs to the eighteenth and Monet to the twentieth. This at the risk of a misunderstood aphorism, for it means to say only that side by side—

Guys was Monet's senior by thirty-five years, but their creative activity was contemporaneous for thirty years—these men represented the swan song of one tradition and the overture to another.

There are twenty-five drawings by Guys at the Carstairs Gallery and they constitute a rich synthesis and reminiscence of the full life of this man who began manhood in that most romantic of chivalrous windmill-expeditions, the Greek War for Independence, in which he fought alongside Byron, and whose peripatetic encounters with life in all its forms led him from army service and war correspondence, which included witnessing the charge of the Light Brigade, to the boulevards and brothels in the Paris of Baudelaire and Balzac.

Intermittently there were visits to Spain and Italy as well as the Balkans and northern Africa, and in every moment of these and

his other experiences, Guys was alive to the single, the paramount object of transcribing vital sensations and impressions as quickly and indelibly as possible. Oil, even pastel, were too slow as fixatives for the variety and quick succession of images evoked by this extraordinary temperament; it needed wash and watercolor to bring them onto a permanent surface. And here are the results: the noiseless wheels of equipages and the staccato hoofbeats of Arabians in the Bois, the fantastic spatial arrogance of crinolines and the curtsies and etiquette of great courtesans and the Spanish military, all made a thousand times more real than journalism and the cinema could ever make them because both lack the decisive economy, the sure, biting line and the Gallic hint by omission which are the real greatness of Guys. Beautiful is his method of conceiving the picture first as a formal image, quickly, evocatively

drawn, only afterward a problem in color and in the alteration of line for effect; such a picture is the deliciously entitled *Elegante suivie par deux jeunes gens* (illustrated on the cover), with its fine linear formulation of space to which the delicate cobalt of the lady's dress is a complement but not an essential.

Guys' charm, aside from his artistic ability, is in his identification with tradition, and it is in this light that one sees him as an epilogue to the eighteenth century. His brilliantly objective observation and its facile rendition in terms of draughtsmanship are the characteristics which stamp him as the last generation of the family of Watteau,

(Continued on page 22)



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CLAUDE MONET: "PROMENADE PAR TEMPS GRIS," 1888, PORTRAYING HIS FAMILY

THE FRICK

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details
Street.

AN IRANIAN WEEK: SHOWS INNER

TO celebrate the opening of a new arrangement of four exhibition galleries, the Fogg Museum presents an Exhibition of Persian Arts which brings together the most valuable group of miniatures and pottery to be shown in Cambridge in recent years. The miniatures include two complete manuscripts of great rarity, illustrated pages from Shah-nama of the thirteenth through the seventeenth century, later portraits, and a series of examples of calligraphy, some of them from the tenth century. Pottery is represented by some forty to fifty carefully chosen examples, mainly of the earlier types, and an exceptional enameled glass vase formerly in the Rothschild Collection, and now lent by Kevorkian.

One of the great treasures here has been lent by the Pierpont Morgan Library—the earliest known manuscript of the Mongol period of Persian art. At that time Chinese painters were brought to the court and, together with Mesopotamian and Persian artists, played an important part in the gradual formation of a new and vivid Persian style. According to M. S. Dimand, the authority on Islamic art at the Metropolitan Museum, this is the Persian copy of Ibn Bakhtishu's famous *Description of Animals*. It was completed between 1295 and 1300 for Ghazan Khan (of the dynasty founded by Chingiz, or Genghis, Khan). Its ninety-four illustrations are done in various styles, in which the different sources can be discerned. "The majority suggest the Chinese ink paintings of the Sung and Yuan dynasties; a few are so strikingly Chinese in manner that they convey the impression that they were painted by Chinese artists employed at the court of Ghazan Khan."

Another treasure is the Zafar-nama, a history of Timur,



EXHIBITED AT THE FOGG ART MUSEUM

"RUSTUM AND HIS HORSE FIGHTING A DRAGON," XIV CENTURY MINIATURE

copied in 1467, for the Sultan Husayn Mirza, by Shir Ali. It was further enriched in about 1490 by six double page miniatures, attributed to the celebrated artist Bihzad. On its flyleaf are notes in the handwriting of its several imperial owners, Akbar and Jahangir and the great Shah Jahan. Here also we may see the page illustrating the assault on the "infidel" fortress of the Knights of St. John at Smyrna, which was captured in 1402. Timur himself is depicted on horseback; some of his troops are crossing the moat, others are digging a mine. The manuscript is a loan from Mr. Robert Garrett of Baltimore and was brought to the exhibition on a special trip made by one of the Museum staff.

The quality of the exhibition is indicated in these notable examples. Its scope offers a wide choice for the student or the general visitor. Here he will find early pictures of a monumental grandeur, battles and the adventures of the hero Rustam; a curious drawing of a hydraulic machine with its automatic figure; illustrations in a later realistic style, delicately drawn, such as *The Meeting of the Theologians*; scenes from daily life or from lyric poetry; and finally personal portraits. There is vigor and crispness of drawing, skill of pattern, and the peculiar richness of Persian color.

A word should first be said about the sculpture. Vastly earlier than the pottery and of a different character, it extends the span of the arts in Persian lands to make it among the longest of any that we know. There are two stone reliefs from the stairway at Persepolis, of 400 to 500 B.C., bearded warriors in profile, of splendid restraint and precision. There is the green terracotta lion, of about 1500 B.C. from Nuzi in Iraq, one of the earliest examples of perfectly developed glaze technique; there is the fine Sumerian head of a warrior in stone, of perhaps 2500 B.C.

The most exciting pottery meets one first—the blue and green group. These are the heavy wares, in full color and thick rich glaze, that represent to most of us the essence of Persian ceramic art. They make a gorgeous showing, some in their color, some in their special decoration, raised forms in black on a blue green field. They contain too some of the strongest ornament, from stylized leaves to leaf-like geometry or Islamic script. Exceptional pieces in this group are a large Kashan ewer covered with perforated designs, a small plate with a raised peacock in polychrome, and two bowls in ultramarine blue.

The luster wares cover a wide range. Here are to be found Kashan and Rayy types, with iridescent glazes in red and in amber. There are bowls decorated with pairs of lovers from the poets, and tiles that seem like a nebula of stars. In the midst of this elegance are two archaic bowls with hares and fierce wolves, bold in placement and in line. They are late Abbasid work of the ninth or tenth centuries that antedate all the rest.

Among individual pieces that will attract attention is an exceptionally large dish, almost a punch bowl. It is of Rayy type with smooth gray surface ornamented with small painted figures, that were

(Continued on page 21)



EXHIBITED AT THE FOGG ART MUSEUM

BRONZE RAM'S HEAD FROM THE ACHAEMENIAN PERIOD

IN NEW YORK AND CAMBRIDGE

THE satisfactory and decisive results of the Metropolitan Museum's Iranian Expedition, as shown in pottery, stucco panels and coins now on display in the new gallery which has been prepared to receive them, prove this archaeological venture to have been one of the most important that has as yet been undertaken in this field. Through these objects it has for the first time been possible to assign definite dates to several types of early Islamic pottery which are of the utmost value in the documentation of ceramic arts of the near East. Many of the coins uncovered are of hitherto unknown types, and date from the eighth and ninth centuries while the magnificent carved stucco reliefs obtained from the diggings of Sabz Pushan, in addition to their decorative value provide new insight into Iranian methods of construction.

The rich archaeological yield of Nishapur may be judged from the history of the city and from its prominent position in the ancient world. Founded in Sasanian times it had already grown by the year 430 A.D. to be the capital of the district. The succeeding series of conquests that it underwent include that by the Arabs in 651 and by Abu Muslim in 748. The following century saw the virtual independence of the province with a consequent increase of wealth and importance of the capital, which came to its height under the Samanid domination when Nishapur was famed for the wealth of its merchants and for its importance as a trading center. Under the Saljuk Turks in the eleventh century the city attained great fame as a center of learning and boasted thirteen libraries and many state colleges besides being the home of the great scholar Omar Khayyam. The decline of Nishapur came about when the city was first burned in 1153, was sacked by Chinghiz Khan in 1216 and finally was completely destroyed by earthquake towards the end of the century. Modern Nishapur is situated to the northeast of the vanished city which is now marked only by mounds which were the site of the Museum's excavations.

From the mound known as Sabz Pushan were recovered the most valuable finds made by the Expedition. Here burned out rooms which contained the most important pottery fragments bear evidence of the fire. These pieces are described by a member of the Expedition, Charles K. Wilkinson, who enumerates them in the current Museum Bulletin as follows:

"The pieces of our two groups of glazed pottery are made of fine, reddish clay. In most cases the bowls are carefully fashioned, with thin walls and particularly well-made bases. The glaze is always transparent and usually colorless, being applied over a slip. Occasionally a pure white slip has been used, and the piece is so well glazed—as, for example, one bowl from the burned-out room—



EXHIBITED AT THE TEHERAN MUSEUM

A GLAZED BOWL OF UNIQUE TYPE EXCAVATED IN A VINEYARD

that the ware resembles true porcelain. The bold letters on this piece are obviously of an early type and are painted in a fine bright red outlined in black with a few added decorative curls. The letters are not attenuated as are those on the pottery with Kufic inscriptions from Samarkand. A small device resembling a fish, likewise painted in black, adorns the center of the bowl. Another white bowl, now in the Teheran Museum, was also found in the burned-out room, but this is not of quite such fine quality. The sole decoration of this piece consists of five broad rectangular strokes of black just inside the rim, with a row of small black dots under each, and a larger dot at the center of the bowl. There is no dot between the black strokes on the rim as in the Samarkand ware. Another type of black and white bowl, very common in Nishapur; here the decoration consists of a wave between two parallel lines, the spaces being filled by black dots. Black semicircular spots decorate the rim.

"An interesting small bowl is shown in figure 10. It has a dark brown slip and a decoration consisting of several light red circles, each filled with three white spots and surrounded by an inner circle of tiny dots and an outer circle of white spots. These "daisies" were frequently used in Sasanian ornament and are found on garments, saddles, and metal bowls. Alternating with the "daisies" on the sides of our dish is another common Sasanian motive, also done in white. Of the same group and also from the cellar is a small bowl with a dark manganese brown slip, a row of single dots round the rim, and



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

PANEL OF CARVED STUCCO WITH PALMETTE AND LEAF ORNAMENTATION FROM SOUTH NICHE OF THE SABZ PUSHAN DIGGINGS

clusters composed of four white dots.

"Another small bowl from the cellar group is interesting for its connotations as well as in itself. The slip is white, and the decoration consists of dabs of green and a green rim. The whole bowl is covered with a colorless glaze. At Samarra and at Saveh has been found real T'ang pottery with such dappled green decoration but with a firmer porcelainous body and a much finer and harder glaze than any of ours. Our bowl is an attempt to imitate this Chinese ware.

From the gutted room came other pieces evincing Chinese influence."

From a digging under a vineyard the Expedition obtained two bowls of a very interesting type, distinctive both in color and design and dating prior to the Mongol period. These have variously shaped panels drawn on the cream white slip with a strong black line. The panels are filled with dots and peacock eyes and small foliage motifs. A blue glazed, thirty-two sided jar, a sweetmeat dish divided into five compartments and various examples of beautifully turned red pottery decorated with graffiato work are among the further important finds in this field.

Scattered among the debris of the Sabz Pushan excavations were a number of coins, thirty-one of which, after cleaning have proved to be legible and of the eighth and ninth centuries, thereby establishing the date of the building itself. Of these J. M. Upton, Assistant Curator of Near-Eastern Art, who was in charge of the Expedition, writes:

"Among the copper coins of the earlier period which are particularly interesting for their dates are two of the years 731 and 736 on which the mint is effaced, and several of the year 770 minted in Nishapur. From Teppeh Alp Arslan came three coins issued in 748 by Abu Muslim Abd ar Rahman, who is famous in early Muhammadan history as one of the leading spirits in the revolt of the Persian Muslims against the Umayyad caliphs. The revolt succeeded in the establishment at Baghdad of the Abbasid caliphs, at whose court Iranian influence was very strong. For the first two caliphs, Abu Muslim governed Nishapur after having chased out the last Umayyad governor. The frequent practice of the Abbasid caliphs of appointing their prospective successors as governors of prominent cities or provinces, that they might gain varied practical experience in government, probably accounts for the coins of the Caliph Muhammad al Mahdi, who was honorary governor of Nishapur from 758 to 768. The extent to which the jurisdiction of these governors sometimes reached is apparent from coins minted in Bukhara in 776 by Abu Aun Abd al Malik ibn Yazid al Khurasani, who was at the time governor of Nishapur. We also have coins of his successor Mu adh ibn Muslim. Other interesting coins are those issued by the last governor to be appointed before the Tahirids established themselves



EXHIBITED AT THE TEHERAN MUSEUM



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(LEFT) LUSTERED WASTER; (RIGHT) AN UNGLAZED INCISED JUG FROM SABZ PUSHAN

in Nishapur. They bear the name of the subprefect (817-819), Ghassan ibn Abbad, and of the governor general of the eastern provinces, al Hasan ibn Sahl."

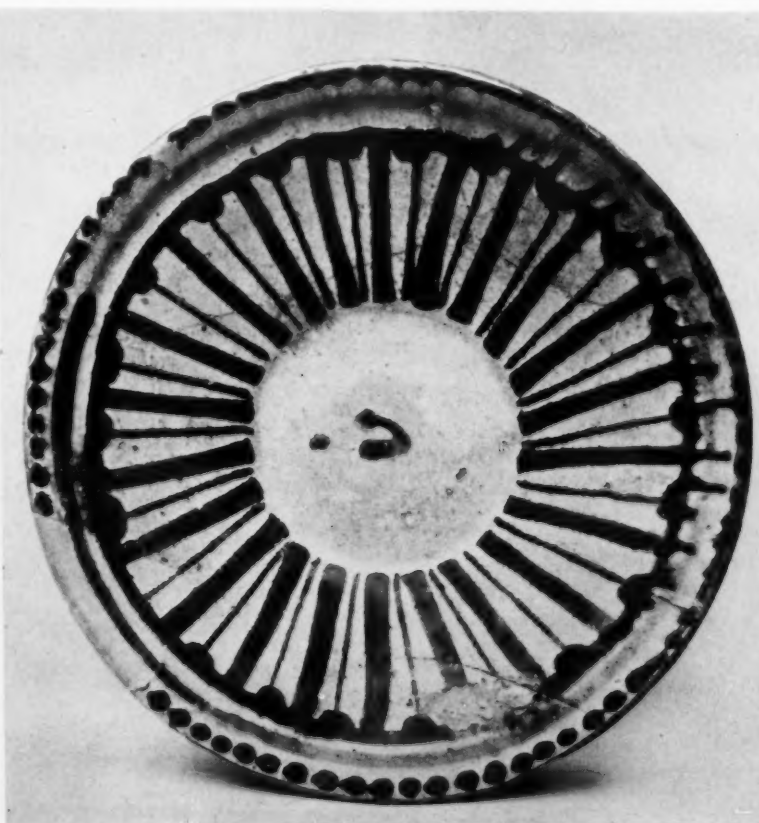
Carved plaster ornamentation as a form of wall decoration was a common architectural feature of Parthian and Sasanian times and examples of the simple string course type have been found in nearly every mound between Sabz Pushan and Teppeh Alp Arslan. This art flowered during the Saljuk domination in the eleventh and

twelfth centuries from which period numerous examples are known. Among the finest of its kind is the plaster dado with its foliated medallions enclosing carved palmettes which was excavated near the garden tomb of Omar Khayyam. Investigation proved it to have constituted part of a courtyard niche, of *iwan*, whose position led to the discovery of a corresponding one on the opposite side and to a further series of decorations, casts of which have been made and divided between the Metropolitan and the Teheran Museums. While the exact nature of the building has not been determined the existence of the niches and of a religious inscription would indicate it to have been a mosque, tomb or school. Fragments of Kufic inscription, a "pomegranite" flanked by two curved ornaments and traces of painting give a clew to the general scheme of the whole, whose description by Walter Hauser, also of the Expedition, is not the least interesting part of his account of the findings. Mr. Hauser writes as follows:

"A carved dado made up of hexagonal medallions ran around the room under an inscription. Above this the walls were white with black and red painted pattern. In the southeast corner was a mihrab flanked by openwork plaster columns engaged in the wall; and in the southeast wall was a small niche, perhaps for books or lamps, with a simple geometrical ornament of an incised circle enclosing a rosette made by overlapping arcs of circles with the same radius as the surrounding circumference. The incised lines were painted black and the rosette stood out white on a red ground. The decoration of the upper part of the southwest wall consisted of a circle painted in red and outlined in black, enclosing scrolls of vines and flowers about a smaller circle. Under the large circle and tangent to it was a similarly treated semicircle. The background around this central feature was filled with rather summarily drawn plant forms. All this seems so free as to have been designed with the brush directly on the wall. Unfortunately there was no indication of the treatment of the dome or its supports. . . .

"Our plaster panels on the south *iwan* seemed to us, as they came fresh out of the damp earth, things of distinctive beauty and style, and as time has passed this impression has only increased. There is a masterly balance between the bands dividing up the surface and

(Continued on page 22)



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

A GLAZED DISH FROM A CELLAR IN THE VILLAGE TEPPERH

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(LEFT) HENRI MATISSE: "PORTRAIT OF A WOMAN"; (RIGHT) SECOND CENTURY MUMMY CASE PAINTING, ENCAUSTIC ON WOOD

A CASE-HISTORY OF PORTRAITURE

OUTSTANDING examples of portraiture of all ages and in many media, illustrating and interpreting the varied possibilities of the portrait as a work of art are brought together in an unusual exhibition, experimental in scope and purpose, which opened at the Pennsylvania Museum of Art this month.

In this, the second of a series of special exhibitions assembled by E. M. Benson of the Museum staff under a grant of the Carnegie Corporation, the whole vast panorama of portraiture is telescoped from its obscure origin in Egypt, through the birth of the pedestal and easel portrait, to the rise of the camera in the early nineteenth century and the film in the twentieth.

All the various modes of portraiture are richly represented in the exhibition, which includes mummy-case panel portraits and sculpture from ancient and Christianized Egypt; miniatures from seventeenth century India through the nineteenth century in Europe and America; sculpture from Sumeria, Arabia, Congo and Benin Africa, Rome, Peru, Japan and Renaissance Italy, and easel and graphic portraits from China, Korea, Japan, and by the masters of the western world, from the Maître de Flemaille to Picasso.

Douanier-Rousseau's Cat of M. Juniet, one of his largest and most important group portraits, from the collection of M. Paul Guillaume, will be exhibited for the first time in this country. While among other outstanding portraits included in the exhibition are: Franz Hals' Portrait of Judith Leyster, Goya's Self-Portrait from the Smith College collection, Cézanne's self-portrait from the Phillips Memorial Gallery, Delacroix' Portrait of Paganini, and a portrait of Masaryk by Oskar Kokoschka, German Impressionist painter.

Another special feature of the exhibition is the use of an automatic motion picture machine to project a series of portrait sequences from outstanding early and recent films, from D. W. Griffith to Eisenstein, and an automatic slide machine which illustrates and interprets the development of self-portraiture from the earliest times to the present. The show also covers the history of photography.



LENT BY THE PHILADELPHIA ACADEMY OF THE FINE ARTS

"PORTRAIT OF WALT WHITMAN" PAINTED BY THOMAS EAKINS

GOZZOLI DRAWINGS IN CLEVELAND

A Two-sided Sheet of the Florentine Quattrocento

By Henry S. Francis

IN fifteenth century Florence Benozzo Gozzoli developed a narrative style in decorative fresco painting founded upon the great Gothic tradition of Giotto. Benozzo's style had a secular emphasis which was the result of the materialistic trends of the time. His one substantial commission in Florence, given him by Piero de' Medici, father of Lorenzo the Magnificent, called for richness of effects and earthly glorification of the Medici house. The fact that the *Journey of the Magi* was the subject of the murals in

ing in Chinese white. On the recto is a profile head facing right, especially distinguished by the hair braided into a turban. On the verso, at the top, are two women's heads, that to the right very faint in outline, that to the left heightened in Chinese white; at the bottom, to the right, is a large head, shaded and in profile, facing left, and in the left corner appears the number forty-eight in pen script with bluish ink, together with a collector's mark. The drawing itself is in relatively sound condition, though the surface of the recto has



ACQUIRED BY THE CLEVELAND MUSEUM OF ART

DRAWINGS FOR A GOZZOLI MURAL IN PEN AND BISTRE ON A PINK PAPER, HEIGHTENED WHITE, SHOWING HEADS IN PROFILE

no way affected their worldly character. So brilliant was their execution that it established Benozzo's universal reputation for all time.

In the lengthy enterprises which Benozzo undertook he had numerous assistants. He seems to have supervised the whole scheme of his decorations so carefully and to have directed the many painters who worked under him so closely that it is difficult to distinguish the individual hands of his helpers, one from another. The specific work of these assistants is discoverable and separable from that of Benozzo, if at all, in drawings which were made as artists' studies and occasionally reproduce details of Benozzo's murals. Such sketches are far from numerous, and, according to Berenson in his monumental work on Florentine drawings, the labyrinths of baffling discussion over their style have long bothered experts.

Belonging to this category is a drawing recently acquired by the Cleveland Museum of Art from the J. H. Wade Fund, both sides of which are done in pen and bistre on a pink paper, with heighten-

been rubbed in places and the color of the paper indicates fading. Furthermore, bruises and tears and two or three creases suggest the fact, usually true with these early sketches, that they served as notes and did not fare as well in handling as they might have. There are several places, especially the pupil of the eye, where the drawing seems to have been strengthened by either the original draughtsman or another. The verso is much fresher.

A definite attribution of this drawing to Gozzoli would be easily challenged. However, the drawing is unquestionably fifteenth century in technique and character and has manifestly close associations with the figures in Benozzo's frescoes. The head of the recto bears a general relationship to the head of the left angel in the front row of the standing choir in the left Paradise fresco in the Medici chapel. Furthermore, the braided headdress of this head on the recto is like that of the woman, second from the left, in the fresco, *Miracle of Greccio*, in the Church of San Francisco at Montefalco. An

(Continued on page 21)

New Exhibitions of the Week

SCULPTURE IN THE MODERN TRADITION BY A TOMBSTONE CARVER

IN this heyday of appreciation of the naïve, the works of William Edmondson exhibited at the Museum of Modern Art cannot fail to have a literary and intellectual success that a less sophisticated, pre-Rousseau era could hardly have accorded them on their decorative or sculptural merits alone. But the story of the Negro hospital orderly who five years ago "got religion" and who now, in fashioning his tombstone figures, believes himself to be fulfilling the Almighty's commands, is a sufficiently appealing one to attract wide interest. Modern sculptural tenets are also undoubtedly proved in the solidity of form and in the either total elimination or purely linear treatment of detail in this work—qualities which the artist has evolved through practical experience without, perhaps, ever having seen a piece of contemporary sculpture not from his own hand.

Edmondson's "visions" are amusingly unreligious in character, appearing to us for the most part as complacent, sturdy little people, women in elaborate ruffles and men in morning coats. A *Lawyer* is differentiated from a *Preacher* by the book held against his chest instead of raised in his right hand. In the figures standing free the sculptor has been obliged to adopt curious devices to make them balance and stand upright, such as bustles or elaborately tied hair reaching to the floor. Mayan art is occasionally suggested, as in the more imaginative improvisations of form in the arms and folds of *Lady with a*

Cloak, and in general this sculpture shows a vitality of untaught vision that is shared by the carvings of all primitive peoples.

A more developed sense of form is to be seen in Edmondson's animals of which the *Ram* on view is executed with the breadth and vigor of a Romanesque carving. In the same feeling are *Mourning Doves*, three parallel birds in a suitable attitude of dejection, which have the quality of the creatures of early Christian symbolism. Both as form and for the stylization of the feathers they are perhaps the most interesting piece in the exhibition.

R. F.

JEAN CHARLOT'S MASTERY SHOWN IN A NEW COLOR PROCESS

A NEW medium of original color printing may be seen at the Charles Morgan Gallery, the headquarters of the Artist Color Proof Associates. Jean Charlot's eleven prints offer the most ingratiating material in this exhibition, and demonstrate the sensitivity of the process in the hands of the artist, who himself manipulates his original plate, carrying it through the range of colors. *Tortillas* in five colors is charming, *Malinche*, in the seven stages of color separation, is interesting intrinsically and as it shows the working of the process. It was used on the pamphlet *Picture Book*, now a rare item from Charlot's hand. It is impossible not to be struck by the monumentality in Charlot's style which seems to lend itself better to this medium than does the work of other artists displayed

in this exhibition. Nowhere is it better exemplified than in *Indian Head*, rich in the contrast of its planes and color.

J. L.

INTENSE CHARACTERIZATION IN SALLY RYAN'S PORTRAIT BRONZES

TWO prominent sculptors have contributed to the formation of the talent of Sally Ryan, as shown in the portrait bronzes on view at the Marie Sterner Galleries. The granddaughter of a friend of Rodin, Thomas Fortune Ryan, whose likeness by the French master is in the Tate Gallery, must necessarily have been influenced by association with this dominant artistic personality. Like the great sculptor, Sally Ryan strives for an emotional intensity hard to achieve in so rigid a medium, and which she here expresses in exaggerated personifications. Her labored surfaces on the other hand betray her as a follower

of Epstein, who recently executed her portrait and who has expressed admiration of her work.

That these characterizations achieve force through the artist's restless pursuit of salient features is undeniable, though their kinship to caricature is thereby also apparent. Certain mannerisms, such as the fixed gaze that accompanies the hollowing out of the iris of the eye, the coarsening of the lips and the rather terrifying size of these heads, while adding to the expressionistic effect in the individual piece, nevertheless establishes a certain resemblance between the bronzes. By far

the most original, *Anita*, is a bust carried well below the shoulders in which Sally Ryan's researches into form have produced a unity of design throughout the piece that is most satisfactory.

R. F.

KIRCHNER, EARLY PIONEER OF MODERN GERMAN PAINTING

PAINTINGS by Ernst Ludwig Kirchner, the leader and original member of the *Brücke*, Germany's outpost of "modern" art in the early nineteen hundreds, currently hang at the Buchholz Gallery where they create a lively display. While not exactly endowed with that "demonic" fire once attributed to them, they at least give the sensation of a convincing and forceful personality whose pioneer experimentations have here produced tangible and satisfying results.

Brilliant colors, rather than color, Kirchner uses for their own sake, though sometimes at the expense of the integration of the picture. Alpine subjects in particular, which so frequently seem to exercise an irresistible but disastrous lure for painters, suggest a child's delight in the dye pot. *Harvest*, however, shows the crystallization of a definite and concrete style with purposeful use of distortion. When Kirchner's limited palette of silvery greens, purples and deep blues—colors whose effectiveness has unfortunately since been recognized by the Compagnie des Wagons-Lits and exploited in their posters—is extended to the inclusion of warm brick reds and yellows, as in *Basel and the Rhine*, the authoritative marshalling and co-



EXHIBITED AT THE MUSEUM OF MODERN ART

A PRIMITIVE "MARY AND MARTHA" ROUGH HEWN FROM LIMESTONE BY EDMONDSON



EXHIBITED AT THE MONTROSS GALLERY

"AMAGANSETT" BY WALTON BLODGETT, A WATERCOLOR STUDY IN SUNLIGHT AND SHADOW

ordination of these brilliant tones proves the painter's true mastery.

In the charming *Still-Life with Chinese Porcelain*, in which textural effects of parallel lines adapted from the technique of his highly successful woodblocks, offset areas of pure color Kirchner may be seen at his best. Even more satisfying is *Still-Life with Sculpture* with fine color harmonies and purposeful line. R. F.

WALTON BLODGETT: CAPABLE PAINTING BY AN ABLE WATERCOLORIST

IT seems scarcely credible that an artist with a technical equipment as complete as Walton Blodgett should not have made his first one man bow to the public before this. That Blodgett has not already been sought out and subsidized by our more fashionable publications is also surprising, for in his show at the Montross Gallery he combines a grasp of pictorial essentials with a facility of rendition which should be an infallible vehicle to popular success.

Any subject, from a night club singer to darkies lounging in the sun, becomes animated under his sure and rapid brush. There is a photographic, too good to be true, quality about some of these candid camera shots that on the one hand is amazing in its competence and on the other puzzling for its stereotyped limitations of vision.

Blodgett excels in effects of dappled sublight, boldly and broadly portrayed, and which, generally confined to a scale of greens and blues, convey nevertheless great variety of color and richness of foliage. His snow scenes are equally successful, their striking whites or monotone blue-grey backgrounds enhanced by the heavy grain of the paper against which are deftly traced the essentials of cabins and leafless trees. The artist takes an evident pleasure in his ability to follow, with sure stroke, the interlacing intricacies of the latter. In *Winter Afternoon* they become more than an exercise in dexterity, however, for, above any other, this paper captures the chilly brightness of pale sunlight and brittle delicacy of the stark branches. R. F.

THE PICTURESQUE WATERFRONT: JULIAN DELBOS

AMONG the watercolors by Julian Delbos at the Ferargil Galleries there is evident a nice feeling for the pattern created by water encroaching upon the shore. The ideal setting for such

a view is of course an island, and Martha's Vineyard is the scene for many of these engaging studies. The busy and engrossing life in fishing shacks and small boats which cluster along the sandy beach is ably reproduced. Most characteristic of the artist at his best are four or five watercolors the chief concern of which is the pattern of a group of dories as they float idly at anchor. *Four in a Row*, *Menemsha*, and *Composition* all use this device for a charming arrangement of forms upon the shifting watery surface. The color is restrained, no bid for attention being made by the use of vivid and arresting hues. All one's interest is concentrated upon the fascination of the shapes as they have come together apparently at random. Delbos departs occasionally from these picturesque subjects, and turns to such as *Gas Station, Ohio*. Here again he catches the atmosphere of contemporary America and treats it with spirit and discrimination.

Edmund Ashe's painting of steel workers and landscapes fill another room of the galleries. It is a grim view of life which he represents in *Work*. Here,

with considerable power he delineates the face of a worker as he approaches a mill or smelter, sodden ignorance and hopelessness written in every line. It is a purely objective statement of an unpleasant fact, not the battle cry of the class conscious artist more frequently encountered in dealing with such a subject today. *Pot of Tea and Ice Cream* catches the moment of action in a familiar scene with ease and charm, quite different in mood from *Work*. J. L.

NEW ENGLAND AND THE TROPICS AS SEEN BY CAROL DUDLEY

WATERCOLORS by Carol Dudley at the Argent Galleries reflect a trip to the West Indies and one to the coast of Maine. An out-of-door quality pervades nearly all of these papers, which are executed in fresh, gay color. Miss Dudley has an eye for the selection of unusual material, of which she does not always take advantage, some of her scenes being somewhat conventional and flat. The still-life painting, *Relics from San Domingo* is interesting for its juxtaposition of an ornate clock and the grain of a fine old piece of mahogany, which have been energetically incorporated into a good design. Unusually successful is *Quarry Road*, also an example of a freer selection of material. It has depth and quality which set it apart from the other landscape paintings.

Flower and still-life paintings by Helen Whittemore hang in the front gallery. These are examples of competent work, realistic portrayals of grapes, tea pots, gladioli and other objects of substantial domestic satisfaction. J. L.

MCCRADY'S NOSTALGIC INTERPRETATIONS OF THE DEEP SOUTH

JOHN MCCRADY of Oxford, Mississippi, is being presented by the Boyer Galleries. He paints an animated panorama of life in his home town, rich in a feeling for local color, affectionate in an understanding of its mores, and meticulous in the description of its inhabitants. It would hardly be possible to project a locality more completely in nineteen paintings than he has in this exhibition, his first one-man show in New York. *Town Square*, a cross section of a typical Mississippi town on a Saturday morning, introduces dozens

of its leading characters, *Swing Low, Sweet Chariot*, the Negro spiritual in graphic form, illuminates the religious background of five-sixths of the population, and McCrady's portrait of himself, relaxing on his spine under an umbrella and the ministrations of a palm leaf fan, indicates the highest desideratum of probably one hundred percent of the citizens in their free time.

There is so much warmth and good nature, so much vitality in these reflections of life in that part of the South less celebrated than the more genteel sections, that the spectator practically feels that Oxford is his home town. The manner of painting has been compared to that of Breughel. Tiny figures are deftly and carefully painted and the social scene is colorfully conveyed in a rather subdued tonality of strong luminous values. Several of the most detailed paintings were made at a distance from the scene, with only sketches to recall its manifold detail and movement. McCrady knows his material thoroughly, and reacts to it with enormous vigor, his canvases literally overflowing with life. His work will be interesting to watch.

J. L.

THE IMPORTANCE OF THE CERAMISTS' ART IN MODERN AMERICA

AT the Whitney Museum the Exhibition of Contemporary American Ceramics which was assembled by the Syracuse Museum of Fine Arts and described in *The ART NEWS* when it was first shown last year, is representative of the best work being done in ceramics in this country. This showing has been augmented substantially by examples of Waylande Gregory, Carl Walters and Henry Varnum Poor, three of the best artists in the field. The installation by Robert Locher provides the best possible presentation for the many and varied objects, which without exceptional arrangement could easily fall into a jumbled and meaningless array.

Bowls and plates, all with a utilitarian end, come off most successfully from an artistic standpoint. Marion Fosdick's plate of a lovely blue-green with copper luster glaze is most attractive, as are Dorothea O'Hara's subtly toned mauve-grey bowls. The figures by Carl Walters, duck, hippopotamus, walrus, penguin and bull, are exceptions to the above statement of prejudice. Scorning a realistic interpretation of live stock in general, he endows them with polka dots and similar irreverent motives, and they emerge from this treatment highly individual and likeable objects. Especially fine as to surface and glaze is his *Fish*, which gets the full benefit of a dramatic position in the first room, being isolated and lighted with all the finesse of ingenious modern illumination.

J. L.

HERE & THERE IN THE GALLERIES

THE autumn season at the Fifteen Gallery opens with an unpretentious showing of those artists whose names have already been made known to the public through the offices of this co-operative institution. Here may be seen *Ready for the North*, a competent if uninspired study of fishing boats by Alice Judson which contrasts with Starkweather's romanticized *A Port in the Magdalene Islands*, in which veracity gives way to pictorial interest. Charles A. Aikens' *Irrigating* holds the attention by the pattern of its converging parallel lines of ditches which lead the eye to the range of hills in the depths of the picture.

Greater interest is to be found among the watercolors with Padelford's *The Pueblo* outstanding for a direct, unlabored version of a picturesque subject. An attrac-

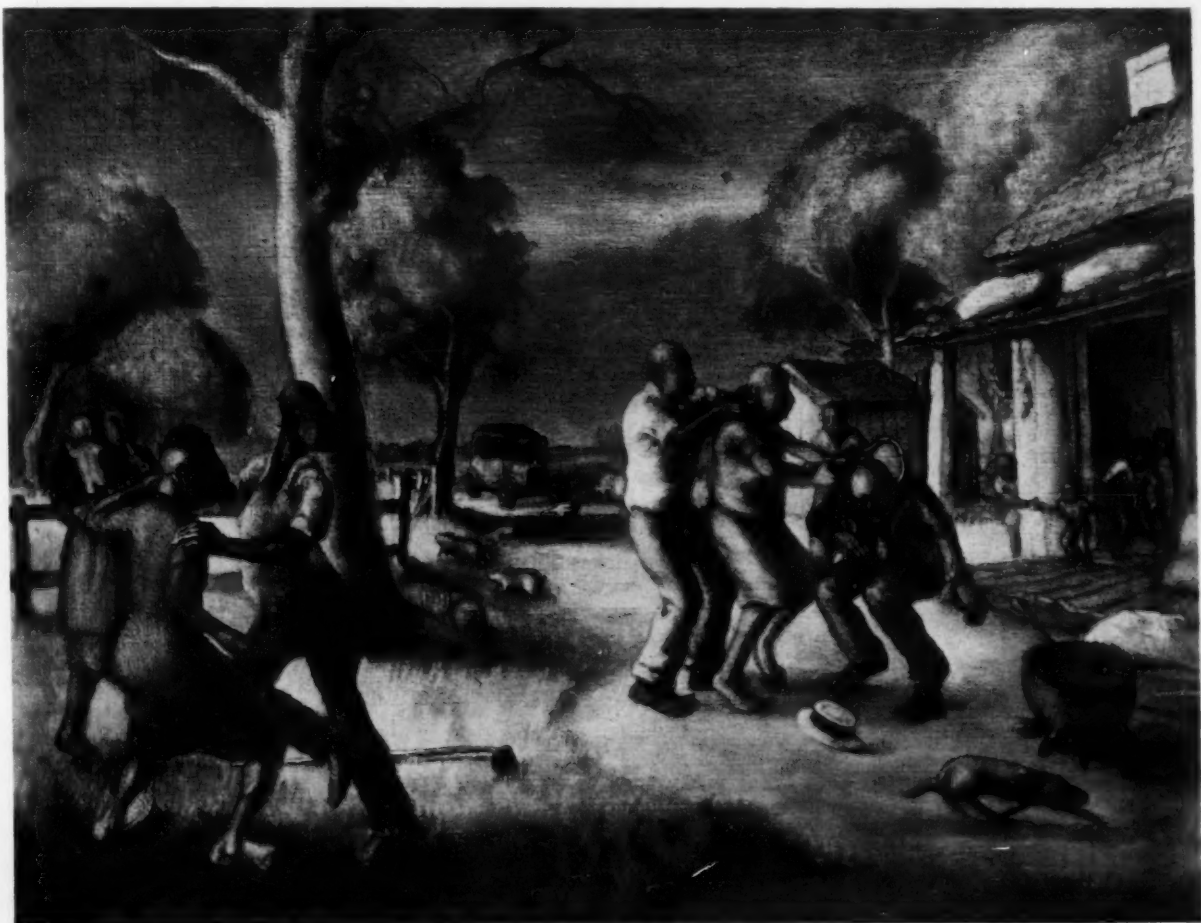
tive study in green which has elusive delicacy of line and tone is by Elizabeth Huntington.

IN memory of the tenth anniversary of her death Abraham Walkowitz' series of drawings of the great artist Isadora Duncan have been placed on display at the Park Art Galleries. In their profusion and vitality the sweeping movements of the dance are recreated here, the total effect being somewhat that of a moving picture projected before the eyes of the spectator. Walkowitz' supple pen line has captured essentials of gesture and interpretation which have been noted with admirable economy and directness. Colored washes enhance the effect of these works which is one of freedom and that ephemeral fluidity of movement so difficult to arrest and recreate on paper.

BOOTH TARKINGTON has written a charming introduction to the catalogue of wire sculptures which the Newhouse Galleries are presenting through October. That Berthold Ordner's expressive little figures are of looped and twisted strands of wire gives them a unique interest as a medium for artistic experience. When one knows that the artist himself has not seen his handiwork, but has created it from his mind's eye there is a psychological overtone which inevitably adds associative interest. The little animals, birds and occasional human figures have the feeling of life, and bear the distinguishing personal mark of work that is creative.

Also being shown in another gallery are paintings by Dario Rappaport. They include portraits of Pope Pius, Georges Clemenceau, a particularly vivid study of this still vivid personality, Frank B. Kellogg and various other figures of international interest.

SUN, wind, fog and the sea conspire to make one extremely conscious of the elements in the watercolors of Andrew Wyeth now on view at the Macbeth Galleries. This young painter who is only twenty years old is remarkably mature in his control of color, which he handles effectively in conveying an April uncertainty to cloudy skies and suggesting the look of spray as it dashes over the prow of a fishing boat. Depth and richness of color unusual in this medium distinguish *On the Glenmere Road*, and seldom is a mood more successfully created than he has done in *Church of the Fishermen*. These are very breezy arresting papers, indicating a talent which intrigues one's interest, partly because they exhibit so able a technician, but particularly for the freshness of the artist's approach.



EXHIBITED AT THE BOYER GALLERIES

"DOMESTIC TROUBLE," A COLORFUL EPISODE IN JOHN MCCRADY'S DRAMATIC MANNER

ART THROUGHOUT AMERICA

NEW YORK: A FAMOUS BOUCHER; SOME METROPOLITAN MUSEUM ACCESSIONS

THE Frick Collection has acquired from Messrs. Wildenstein & Company the famous *Portrait of Mme. Boucher* by François Boucher. This picture, reproduced on the frontispiece of this issue, hitherto never seen in the United States, has been well known in Europe for many years. Once owned by Joseph Bardac, it passed to the celebrated David-Weill Collection, of which it has long been considered one of the most distinguished paintings. Messrs. Wildenstein recently purchased it in Paris from M. David-Weill. The portrait has been reproduced in many publications on Boucher. It figured in the notable Exhibition of French Painting held at Burlington House, London, in 1932 (No. 226), and again in 1934 at the exhibition held in Paris at the galleries of the *Gazette des Beaux Arts*, "*Le siècle de Louis XV par les artistes*" (No. 175).

The picture bears two signatures—the less conspicuous one on a letter—and is dated 1743. Mme. Boucher (Marie-Jeanne Buseau) was then twenty-seven years of age. She had long been one of her husband's favorite models. Not only the sitter but several of the objects by which she is surrounded appear in other of his paintings. Here, resting on her right elbow, she half reclines on a rose colored chaise-longue, in a frilled white dress and mob-cap of the period with touches of rose, against the background of a delicately figured golden-brown curtain. The slight disorder about her heightens the impression of a moment caught out of life. And the stand at her side, the work-laden stool in front of it, the screen at the foot of the couch, the small hanging cabinet on the wall, multiply the sapient gradations of warm brown, of pale rose to dark red, of clouded white to grey-green, with contrasting accents of blue.

The delicacy of the color, the crispness of the painting, and the freshness of the composition are characteristic of Boucher at his best, before the flood of royal orders and the responsibilities of Beauvais and the Gobelins had begun to stereotype his invention. The canvas is remarkable for its combination of intimacy, charm, and keen intellectual grasp of form and arrangement. Added to the three studies of *Drawing*, *Music*, and *Perfume* already in the collection, to the four pictures symbolizing the Seasons, and to the eight panels painted for Mme. de Pompadour's boudoir at Crecy, this delightful portrait will make the Frick Bouchers the most important group of works by this great eighteenth century master in any public or private collection in the country.

JAPANESE metalwork, No masks and textiles from the extensive Howard Mansfield Collection which were given to the Metropolitan Museum in 1936 are being shown during the current month at the Museum in the Room of Recent Accessions. Sword furniture consisting chiefly of iron sword guards, knife handles and other mountings form an important part of the collection, which includes metalwork ranging from the fourteenth to the seventeenth century. These were wrought in the earliest times by the swordsmiths themselves, later they were made by armorers and finally by professional swordguard makers. The finest are characterized by openwork, and small stamped or carved patterns, later ones being inlaid with brass in slight relief combined with openwork. The Goto, Yokoya and the Nara families are considered the three principal schools in the development of decorative sword furniture, and they are all repre-

sented by characteristic examples in the Mansfield Collection.

Knife handles were chased and overlaid with gold or decorated with incised carving, the collection including nearly two hundred examples of this type. A large number of pieces are dated, many of them signed, and eight pieces record the name of the painter or designer who inspired the motive. In spite of inevitable gaps the collection presents a magnificent ensemble, acquired entirely from the viewpoint of excellent work and not merely to represent the name of every maker.

The metalwork other than sword furniture is sufficient to give the Westerner an idea of the variety, ingenuity, and charm with which the Japanese approached even the minor arts. Examples of this type are in the form of vases, a ceremonial sceptre and a remarkable begging bowl of very light hammered iron gilded inside. It is signed by Miochin, an artist of the early eighteenth century. There are also vases of the hanging variety, temple water jars and a

tray in the shape of a fan. An example of ingenious craftsmanship is a crawfish with movable antennae and joints.

The No, or classical, drama of Japan inspired three magnificent robes of the seventeenth century and five masks. The robes are woven in a manner which looks like embroidery, the result being a surface of great beauty, gorgeous with contrasting color. The masks are of wood, carved and lacquered, and were worn by the leading characters of a play, the effect being such that as the light played upon them they seemed to change the wearer's expression. All five of the general types of masks are represented in the collection.

CHICAGO: ALFRED JUERGENS

AN exhibition of eleven paintings by the late Alfred Juergens, one of the most popular of Chicago's native painters, is on view until the end of the month in the East Wing galleries of the Art Institute of Chicago. Born in Chicago in 1866, Juergens attended the Chicago

Academy of Design, predecessor of the Chicago Academy of Fine Arts which became the Art Institute in 1882. Like many other young painters of his generation he studied in Munich under Gysis and Diez. There he was awarded a silver medal for a portrait of his mother and soon after won an award for another canvas—his celebrated *The Potter*, in Amsterdam. Juergens' work in Munich reflected the current tendency toward dark, tonal painting with strong emphasis on light and shade. Gradually his palette grew lighter, delicate effects of atmosphere and color replaced the dark tones of his earlier work, and he concentrated on out-of-door subjects and flowers which he painted with a delicacy of touch that recalls the French Impressionists. Other trips to Europe found him painting watercolors of picturesque spots in Holland, Bavaria and Austria.

During his lifetime he received many awards and his work is found in a number of public and private collections. There are murals by Juergens in St. Paul's Lutheran Church of Chicago and he is also represented in the Clark Gallery of Grand Rapids, Michigan, the Cliff Dwellers Club, and the Municipal Art Collection, the Women's City Club, the West End Woman's Club, the City Club of Chicago and the Oak Park Club of Oak Park, Illinois.

The paintings of Juergens testify to the artist's love and understanding of nature whose moods he paints with the insight of one to whom these scenes represent a spiritual experience. Among the best canvases in the show are *Ravine Under Snow*, in soft, pastel



PRESENTED BY MR. HOWARD MANSFIELD TO THE METROPOLITAN MUSEUM OF ART
AN XVIII CENTURY SWORD GUARD BY GENSHOSAI MASAHARU

blue tones, *Water Lilies*, a study in brilliant purples, and *Round Flower Garden*, typical of the artist's treatment of sunlight and shadows.

Simultaneously the Institute announces the acquisition of three new paintings purchased through the Joseph Winterbotham Fund which have been placed on view in the Stickney Gallery. One, *The Rabbi* by Marc Chagall is a life size three quarter length painting typical of the artist's best work. Raoul Dufy, with his *Open Window, Nice*, gives us one of the most brilliantly colored interiors that have so far come from his brush. The third, *Dead Fowl* by Chaim Soutine, is a striking arrangement in strong color dashed on with a heavy brush loaded with yellow, red and blue—a vivid and arresting still-life. Soutine, born in 1884, established his reputation after the War by a turbulent and dynamic style.

SAN FRANCISCO: PAINTINGS BY ALINE LIEBMAN

THE paintings of Aline Liebman at the San Francisco Museum of Art make an exhibition of extraordinary charm. Mostly still-lives, with a few landscapes and one portrait, the work is exquisite in design and softly vibrant in color. It is both sophisticated and extremely personal, revealing an honest delight in painting which communicates itself directly to the spectator.



EXHIBITED AT THE SAN FRANCISCO MUSEUM OF ART
ALINE LIEBMAN: TEMPERA PAINTING, "VEGETABLE STILL-LIFE"

Mrs. Liebman was born in California. She early became interested in Oriental art, being particularly attracted to Japanese prints for their emphasis on design. Her study of drawing and painting was continued in New York, where she studied photography for several years with Clarence White and, later, painting with Stefen Hirsch. It was with Stefen Hirsch that she developed her present technique of tempera painting. The fresh, clear color of tempera is especially suited to the character of her work.

The twenty-seven paintings shown here have all been done during the last eight years. *California Cove* is the earliest and *Madonna Lilies* and *Child's Head* the most recent.

On the occasion of her first exhibition, held at the Walker Galleries in New York, May, 1936, Alfred Stieglitz wrote:

"I have been wanting to write to you ever since I saw your pictures. They were a great surprise to me. They had a charm of their own—were fresh and alive and completely devoid of reminiscence of other painters. In short, they reflected your own living. They lacked the feeling of a dilettante—nor had they the feeling of a professional turning out 'art.' Their variety too struck me. So my congratulations go to you. Also my thanks for giving me the opportunity to see them."

Because these works have been painted not for sale or exhibition but rather for the memorialization of a cherished event, they are more intimately revealing than most art is capable of being. Travel

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incidents are recalled with vivid delight, as in *Tangerines—Monte Carlo*, in which is shown a basket of the fruit decorated with sprays of the blossoms. In *Celebration* bouquets, a menu and a flood of greeting cards sparkle with festivity, and in *Camillias for Christmas* a beautiful potted plant is shown.

NEW HOPE: A LIVELY SHOW BY ARTISTS OF THE DELAWARE VALLEY

THE annual fall display of paintings by artists of the Delaware Valley is attracting a large attendance. The show is particularly striking at first glance, and includes characteristic examples of the work of E. W. Redfield, W. L. Lathrop, Daniel Garber, George W. Sotter, Fern I. Coppedge, John Folinsbee, Harry Leith-Ross, Wm. Francis Taylor, John Wells James, K. Nunamaker, M. Elizabeth Price, Henry A. Rand, Albert Rosenthal, Henry B. Snell, J. D. Nevin, Faye Swengel and others.

Forty-eight artists are represented by one hundred and twenty-three works. Walter E. Baum of Sellersville and Francis Speight, guest exhibitors, are represented by contrasting canvases, the former with a strong realistic winter composition and the latter by a low-toned landscape expression of mood. Paul Froelich has a still-life and Leon Karp with *Betty's Bouquet* has created a beautiful variation on a familiar flower theme.

Bennett Kassler, a recent addition to the artists of the valley, has five pieces of sculpture well deserving of the attention they receive, and Felix D. Schelling the only abstraction, a pastel of pleasing color and line.

SEATTLE: ADDITIONS AND CHANGES IN THE ORIENTAL DEPARTMENT

THE rearrangement of four of the Oriental wing galleries at the Seattle Art Museum brings to view a number of new accessions to the Fuller Collections and also new interest to familiar objects.

In the earliest case is found, among new items, a bronze knife with beautiful purple patina and a bronze lamp of the middle Chou (sixth-seventh century) which is a piece of considerable refinement in style.

A most interesting T'ang tomb piece is a merchant's bullock cart in glazed pottery, a type of freight wagon which crossed Asia in the early days of foreign traders. A very simple and beautiful tomb pottery figure which is found in the same case is a new accession, a standing man with high head dress. The head and hands are unglazed, as is customary, but the robe has a most striking dark blue glaze. In its simple movement and slight swing of robe it has much grace and dignity.

One of the most beautiful early Chinese paintings in the collection is shown, a large ink drawing with brown and red. It is attributed to a Central Asiatic school of the ninth or tenth century and depicts a Bodhisattva standing on lotus flowers. It is very bold and sure in its conventional drawing, with a type of flowing beauty of line met with only in Oriental painting.

Two small Siamese paintings in the adjoining gallery are very charming works of the eighteenth and also nineteenth century. Very definitely the influence of European painting is seen here, and yet they are inevitably Siamese. They have a quaint, naïve charm, vaguely reminiscent of Rousseau. They are not to be dismissed as only naïve, however, for they have good organization and very pleasing color arrangements.

Also a new accession is a fine Indian painting of the Jaipur School of the eighteenth century, showing the god Krisna with adoring cows, painted on cloth in watercolors. It is a rhythmically balanced design of great beauty, with rich and glowing color.

One other painting, this is *Hawk*, a painting of the Kano School of sixteenth century Japan, has appeared for the first time on the Museum walls. No contrasts could be greater than early Asiatic painting, the Siamese, the Krisna, and the Kano *Hawk*.

This, a black ink painting with much white, is a powerful expression. It is very simply drawn, quite conventionalized, but embodies all the essences of a hawk. The more one looks at the bird, the more one is arrested by its spirit. An inhuman, cold, penetrating eye is fixed on the beholder, giving the same uncanny effect as does the gaze of the living animal. Aside from this realism, there is superior beauty of brushwork and drawing in this painting.

The Art News of Paris

WORKS of two famous nineteenth century painters whose names have since been supplanted by more recent discoveries are being shown in Lyons where a centenary celebration of Hans von Marees is combined with a review of the works of Puvis de Chavannes and of Lyonnais painting of the nineteenth century.

Not since 1909, when a minor exhibition of his works was held at the Grand Palais, has Von Marees been publicly recognized, though the late Meier-Graefe acclaimed him as one of the most important artists of his time and, in organizing the 1909 show, had the support and coöperation of Rodin. For his mural in the Naples Aquarium von Marees has been hailed as the greatest decorator of his century. In spite of this success, however, he devoted himself largely to copying and, as the result of a process of repainting with successive glazes, these canvases are now in a lamentably blackened condition. Nevertheless an evocative *Hesperides* by this artist still attests to the painter's devotion to the classical Italian traditions of painting.

Of Chavannes a series of sketches and drawings, studies for his famous public commissions, are equally interesting for mastery of space and for their decorative merits. A number of smaller easel paintings are likewise included, among them *Vigilance* of 1866, *Meditation* and *La Source* from the Rheims Museum and several examples from the Louvre. In the latter we see the conflict between the idealized inspiration founded in classical literature and the growing wave of realism that was to supplant this romantic school. The accompanying collection of Lyonnais painting is largely of historical interest. Here may be seen Overbeck, the literary Chenavard, the "Ingriste" Flandrin brothers and the pre-Raphaelite movement in nineteenth century France in a host of artists unknown to the Parisian public but none the less valuable as documents of an epoch.

THE sale of the collection of a prominent figure of Parisian society, the late Princess Aymon de Faucigny-Lucinge, née Foster of Providence, which is to be held next month is already awaited as one of the most important auction events of the Paris season. Both furniture and paintings, which come from her private house in the rue de l'Université, reflect a mondaine elegance and a discriminating taste rarely to be met with in the saleroom.

Among the many valuable objects enumerated in the catalogue



FROM THE FAUCIGNY-LUCINGE SALE

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FROM THE FAUCIGNY-LUCINGE SALE

LOUIS XV COMMODOE INLAID WITH FLORAL MARQUETRY

there is a remarkable Nattier *Portrait de Madame de Mailly en Diane Chasseresse*, a work which has remained in the Faucigny-Lucinge family for two centuries, a pair of Louis XV commodes with a final floral design in marquetry, a charming *coiffeuse* bearing royal emblems and the celebrated stamp of Roussel, some Louis XV Aubusson-covered chairs and many fine Oriental carpets.

The Art News of London

THE second exhibition of Essex County Art Hall which opened recently is one devoted to the professional artist of recognized ability of the region and consists of over two hundred works in oil, watercolor, sculpture and the black and white mediums. An international section which has had an unexpected success is devoted to constructive and surrealist art, though the major part of the show includes such standard English painters as Sir George Clausen, R.A., Ivor Hitchens, A. J. Munnings, R.A., and similar names calculated to appeal to the exhibition goer of more conservative tastes.

THE Brook Galleries opened recently with a showing of the works of the Venetian artist, Guido Cadorin, whose subjects, by reason of their many associations with the work of English artists from Turner to Sickert, is of particular interest here. A low toned palette and careful establishment of values mark the paintings of this artist, whose native scene, unassociated with the glamor it holds for Anglo-Saxon eyes, assumed a new and more serious aspect under his brush.

THE National Maritime Museum, whose new installation was an important spring event, has just purchased five works all of which were exhibited and acquired at the Antique Dealers' Fair. These consist of a fine painting of shipping off the Dover coast by Brooking, which will take its place with the seven examples by this artist already in the collection; two charming small canvases by the eighteenth century marine painter, Samuel Scott; a large seascape by the seventeenth century Dutch painter, Ludolph Bakhuizen, recently in the Greffuhle Collection, and a work by Isaac Sailmaker, one of the earliest of the English marine artists.

SCULPTURE of a highly abstracted and formalized nature by Barbara Hepworth is to be seen at the Lefèvre Galleries. The works of this artist have been variously compared to architecture and, in their solemn and almost "ritual" character, to the neoliths of the early Celtic peoples. While definitely striking, they nevertheless lack the meaning with which a Moore or an Epstein endows his pieces, transforming geometric shapes into tangible symbols.

Gozzoli Drawings in Cleveland

(Continued from page 12)

identification with a specific figure in the murals can be attempted in the case of the angel on the verso, which may be compared with the second angel from the left at the top of the left Paradise fresco in the Medici chapel.

The two upper and smaller heads on the Museum verso are identical with one in a drawing, executed in the style of Gozzoli, to be found in a book in the Koenigs Collection, Haarlem. This book, formerly considered to be the work of Benozzo, was first shown at the Italian Exhibition at Burlington House, London, in 1930. Most authorities questioned the attribution to Gozzoli. Popham, publishing this sketchbook at the time of the Burlington House exhibition, expressed the view that the drawings were done by one person, probably a pupil and assistant, and added further that the sketches copied from Benozzo's paintings dated from the mature style of that artist.

Certain numbers to be found on the pages of the Koenigs Collection are similar in script to the number forty-eight which appears in the lower left-hand corner of the Museum verso. Furthermore, the number forty-eight is missing from Popham's collation of the Koenigs book; but the number forty-nine is included and is done on magenta paper, so that it seems more than likely that this recent Museum accession is one of the missing pages, an opinion in which Popham concurs. Moreover, the Museum drawing has measurements only slightly under the average of those in the sketchbook. The delicate linework, the shadings both in pen and white, correspond closely to those in the Koenigs book, and the two heads at the top of the Museum verso, especially the one on the left, are identical with one on Folio 7B in the sketchbook. The discovery of these facts would appear to constitute a specific answer to Popham's query as to "whether these missing leaves are to be found among other drawings of the school of Fra Angelico and Gozzoli, scattered in the various European collections. . . ." It seems curious that the Museum drawing should not have been associated with the pieces in the Koenigs sketchbook, either when it was in the Hasse collection, where Meder knew it and pronounced it Benozzo, or later at its sale and subsequent sojourn in London.

Apart from all these conjectures the drawing itself contains merits which make it an object of interest and for this reason it is noteworthy to the student of that Florentine work which dates shortly after the middle of the fifteenth century.

An Iranian Week: Cambridge

(Continued from page 8)

perhaps the predecessors of the book illuminations. In spite of its areas of restoration and a lack of clearness in design, its gaiety of color and of action make it a most decorative object. In sharp contrast is a modest plate with crude geometric pattern in red and tawny brown, so at variance in color and feeling with everything in the room that it remains a problem to the connoisseurs.

After such a wealth of boldness and brilliance, so much of intricacy and of grace, you will turn with surprise to one case where the ware is wholly simple. Its color is only a creamy white or faint green; its surface is a matt glaze that barely reveals the decoration beneath; its shapes are just beakers and bowls, of no great size. It is merely one of the many Rayy types. Yet it has a distinctive decoration in tiny, translucent piercings that are scarcely sealed by the glaze, and it has a subtle aloofness that appeals to the most sensitive collectors.

The quality of such an exhibition is also implied in the list of its lenders. Among these, in addition to The Pierpont Morgan Library and Mr. Robert Garrett already mentioned, are Mr. Philip Hofer of New York, four miniatures; Mr. Charles Bain Hoyt of New York, examples of pottery heretofore on loan at the Metropolitan Museum; Dr. Benjamin Rowland, of Harvard, a series of Parthian and Sassanian coins; the University Museum in Philadelphia, a manuscript of the Khamsa by Nizami. The firms of Kirkor Minassian, of H. Kevorkian and of Parish-Watson have supplied much of the miniature, pottery and calligraphy. The Museum's own Persian collection has also been drawn upon, and it is expected that other important lenders will be represented.

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An Iranian Week: New York*(Continued from page 8)*

the detail filling the spaces. The palmettes and the flower and leaf forms always keep a firm outline, and the deeply cut diaper patterns of stars or triangles on many of the panels give a liveliness and color to the scheme without ever becoming monotonous or asserting themselves as they often do in the thirteenth and fourteenth century work. Throughout the whole dado there is no repetition, but a constant change in drawing as the palmettes revolve about the centers of the medallions. Far from giving any restlessness to the design, the variety serves to make it more interesting, constantly leading the eye to the discovery of new forms within the well-proportioned scheme. There is no molding or modeling of the shapes; all is severely restricted to two planes. The plaster when freshly excavated and still damp showed clear evidences of having been polychromed. The broad bands enclosing the foliated medallions were white, and the narrow fillets next them on both sides were a bright golden ochre. The flat outside frame was also yellow, with the interlacing strap border in white in its midst. The star in the center of the right-hand sexfoil next the mihrab showed yellow against a blue ground flecked with triangular shadows; and some of the palmettes had small specks of light red and deep blue unfortunately too widely scattered to permit of any reconstruction of the whole color scheme. Drying out has unhappily greatly dimmed all this painting.

"The technique involved in the production of this beautiful decoration is a facile one and, from some points of view, a singularly slipshod one. At the foot of the mud wall a row of burned brick was laid as a foundation. The wall was covered with a coat of mud and straw about half a centimeter thick. Then several thin coats of plaster, sometimes as many as five, each about a millimeter thick, were laid on. Apparently each coat was smoothed and allowed to dry, and on the application of a new coat no scratches for bonding were made, the workman relying on the rather slight adhesive quality of the plaster to keep it in place. It will later appear that some of these layers did duty for a time as the wall finish before the elaborate ornamentation was finally applied, but even that cannot excuse this slipshod lack of bonding. On top of these thin layers a layer about two centimeters thick was spread to receive the carving.

"The design was now drawn out on the hardened surface and cutting began. By keeping the plaster damp, carving was made very easy. To remove the spaces which were to outline the pattern and give shadow to the design the chisel or knife was driven in at an angle along one edge of the drawing and the chip lifted out."

Guys and Monet: A Contrast*(Continued from page 7)*

Boucher and Moreau le jeune, and he rounds out the style of the *dix-huitième* at the moment when the *esprit* of that century has begun to be sapped by the mortality of the next. Guys is the epitaph to all that was good in the nineteenth century just as Landseer is the psalmist of all that was horrible.

How different Monet: appreciated even by grim Victorians, largely for shimmering water-lilies and haystacks in the snow, his fame rests today upon his place as progenitor of cubism and abstraction. Eschewing the formal basis of eighteenth century art, he set about recording the world in terms of prismatic patches of color whose only substance was their chromatic content, utterly devoid of the life-giving, living line without which the world of a Guys had neither movement nor flavor. But in terms of the present day, pictures like *Promenade par temps-gris*, with its figures composed in the ephemeral values of a bluish fog not unlike the deepest of sapphire Picassos (which indeed it anticipates by twenty years), Monet seems the more important. He demonstrates the variability within the now narrowly defined scope of the painted picture; his landscapes come out of a private, detached scientific philosophy, a far cry from the *joie de vivre* of a Guys which awakens only that most terrible and painful of longings, the nostalgia of the unexperienced. Monet gives, instead, the mathematics of color, which produces no nostalgia, but which is arid, in the last analysis, because it is geometry without arithmetic, because it is man's superimposition upon life without the homelier structure of life itself. Suspended somewhere between these two men there went by the board the golden mean of a great art that awaits the master who will rediscover it. Meanwhile the evidence is being handsomely presented on either side of Fifty-seventh Street.

COMING AUCTIONS

Baisley Collection of American Indian Art

AMERICAN Indian baskets and blankets representative of the craftsmanship of many tribes and of a quality seldom if ever produced today, together with American eighteenth century furniture and decorations, all the property of Mr. and Mrs. Charles Townsend Baisley, will be dispersed by their order at public sale on the afternoons of October 29 and 30 at the American Art Association-Anderson Galleries following exhibition from October 23. Datsolalee, famed Washo weaver, is represented with four basket bowls considered masterpieces; pieces from her hand are relatively few and greatly prized by collectors. Five choice items are by Carrie Bethel of the Paiutes, and, among the examples by another celebrated weaver of the same tribe, known as Brideport Tom's wife, is a large basket bowl which won first prize in Yosemite Valley.

Several Pomo feathered baskets decorated with the plumage of valley quail, humming birds and orioles are of note; also a Karok bowl with knobbed cover, decorated in black with maidenhair fern and in yellow with a quill motif.

The blankets are mainly of Navaho weave, both old and modern, and include many of the finest and handsomest examples which those looms have produced.

The Baisley collection contains an extensive group of lustreware pitchers and a rare Liverpool transfer-printed queen's ware "Washington and Independence" example. The eighteenth century mahogany furniture includes a fine New York five-foot "Constitution" mirror with scrolled pediment surmounted by an urn of flowers, and an important Heppelwhite butler's secretary similar to one at Mt. Vernon. A Queen Anne carved cherry bonnet-top highboy carved with sunbursts exhibits Connecticut characteristics. Card tables, candlestands, chairs, bureaus, and bedsteads are also present.

Perin Furnishings, Objets d'Art and Silver

FURNITURE, rugs, and objects of art comprising the appointments of the apartment of Mrs. Charles Page Perin at 755 Park Avenue will be dispersed at public sale by her order under management of the American Art Association-Anderson Galleries on October 27, following exhibition on the premises October 25 and 26. The

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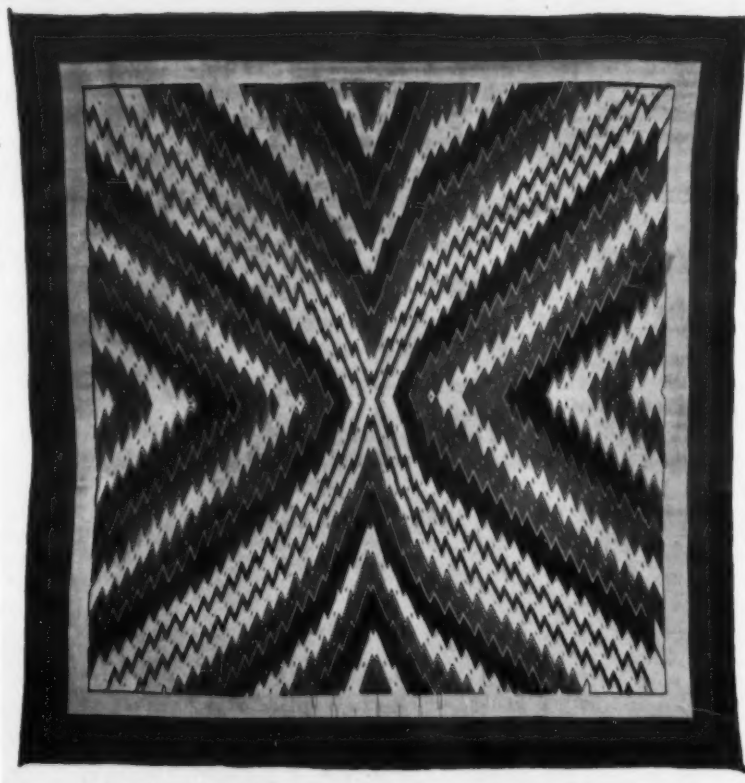
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furniture is for the most part in French eighteenth century style and includes needlepoint and tapestry seating furniture. Oriental objects of art, including an interesting group of Indian chased silver; French fans; French and Georgian silver; Oriental rugs; books on art; and table porcelains and glass are among the other appointments.

The Fine Blake Currier & Ives Collection

THE largest and finest collection of Currier & Ives lithographs to be offered at auction since 1930, the Annie E. Blake Collection, will be sold at the Plaza Art Galleries on the evening of October 28, following exhibition from October 24.

The sale consists entirely of large folio prints and includes most of the well-known subjects, all in perfect condition, with large margins, just as issued by the firm of Currier & Ives.

Included is *Home to Thanksgiving*, probably the best known of all the rare Curriers. The fine impression offered is a unique item as it has notations on the margins made by Nathaniel Currier to guide the artist George H. Durrie.

A complete set of *Winter in the Country*—*The Old Grist Mill*, *Getting Ice* and *A Cold Morning*, in finest condition; *Autumn in New England*, *Cider Making*, *Husking*, the Eastman Johnson masterpiece; *Across the Continent*; *Rocky Mountains* and about fifty horse prints including such famous subjects as *The Horse Lexington*, *The Horse Florida*; *Spillout in the Snow* and "Fashionable Turn-outs in Central Park" may also be found.



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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
American Woman's Ass'n, 353 W. 57	Photographs by Women	to Oct. 30
Art Students' League, 215 W. 57	Cartoonists	to Oct. 30
Brooklyn Museum, Eastern Parkway	New Rooms; American Impressionists	to Oct. 30
Columbia University	Contemporary Drawings and Sculpture	to Oct. 31
	Oriental Architecture Drawings	to Oct. 31
Federal Art, 225 W. 57	Watercolors, Drawings and Sculpture	to Oct. 30
Metropolitan Museum of Art	Excavations at Nishapur	to Dec. 12
	Mansfield Collection	to Nov. 14
	Industrial Art	Oct. 26-Dec. 1
Museum of Living Art 100 Washington Square	Hans Arp: Paintings	Oct. 25-Nov. 20
Museum of Modern Art, 14 W. 49	William Edmondson: Sculpture	to Dec. 1
Museum of the City of New York	Berenice Abbott: Photographs	to Dec. 6
New School for Social Research, 66 W. 12	Herb Kruckman: Drawings	to Nov. 1
New York Public Library	A Century of Prints	to Nov. 1
Whitney Museum of American Art, 10 W. 8	Contemporary American Ceramics	to Nov. 7

* * *

A. C. A., 52 W. 8	Joe Jones: Paintings	Oct. 24-Nov. 18
Ackermann, 50 E. 57	Peter Scott: Paintings	to Dec. 1
Arden, 460 Park	Garden Sculpture, Furniture	to Nov. 1
Argent, 42 W. 57	Helen Whittemore: Paintings	to Oct. 30
	Carol Dudley: Watercolors	to Oct. 30
Artists, 33 W. 8	Frances Ferry: Paintings	to Nov. 1
Associated, 420 Madison	Thomas Benton: Drawings	to Nov. 6
Babcock, 38 E. 57	American Paintings	to Oct. 30
Boyer, 69 E. 57	John McCrady: Paintings	to Oct. 30
Buchholz, 3 W. 46	Ernst Kirchner: Paintings	to Oct. 27
Cárstairs, 11 E. 57	Constantin Guys: Drawings	to Nov. 6
Contemporary Arts, 38 W. 57	Burwash: Paintings	Oct. 25-Nov. 13
	Ostrova: Watercolors	to Oct. 30
Decorators, 745 Fifth Ave.	Sporting Pictures	to Oct. 30
Downtown, 113 W. 13	Fourteen Americans: Paintings, Sculpture	to Nov. 6
Durand-Ruel, 12 E. 57	Claude Monet: Paintings	to Nov. 13
East River, 358 W. 57	Paintings from Europe	to Oct. 30
Ferargil, 63 E. 57	Delbos: Watercolors	to Oct. 31
Fifteen, 37 W. 57	Paintings and Sculpture	to Oct. 30
Findlay, 8 E. 57	Moise Kislting: Paintings	to Oct. 30
French Art, 51 E. 57	Modern French Paintings	to Nov. 1
Freund, 50 E. 57	Fayum Paintings	to Nov. 1
Grand Central, 15 Vanderbilt	Founder's Exhibition	to Nov. 18
Grand Central, 1 E. 51	American Paintings	to Nov. 15
Harlow, 620 Fifth	Prints by Twelve Old Masters	to Nov. 1
Keppel, 71 E. 57	Goya: Etchings and Aquatints	to Nov. 6
Kleemann, 38 E. 57	Eilshemius: Paintings	to Oct. 30
Knoedler, 14 E. 57	A Century of Lithographs, 1815-1915	to Oct. 30
Kraushaar, 730 Fifth	American Paintings	to Nov. 1
	Charles Prendergast: Paintings	Oct. 26-Nov. 13

John Levy, 1 E. 57	Old Masters	to Nov. 1
Julien Levy, 15 E. 57	Berman, Dali and others: Paintings	to Nov. 1
Lilienfeld, 21 E. 57	Old and Modern Masters	to Nov. 1
Macbeth, 11 E. 57	Andrew Wyeth: Watercolors	to Nov. 1
Mayer, 41 E. 57	Contemporary Prints	to Nov. 1
Midtown, 605 Madison	Minna Citron: Paintings	to Nov. 4
Milch, 108 W. 57	Lucile Blanch: Paintings	to Nov. 6
Montross, 758 Fifth	Walton Blodgett: Watercolors	to Oct. 30
Morgan, 106 E. 57	Charlot: Color Prints	to Oct. 30
Morton, 130 W. 57	Annual Watercolor Show	to Nov. 1
Neumann, 509 Madison	Paintings: Old Masters	to Nov. 1
Newhouse, 5 E. 57	Berthold Ordner: Wire Sculpture	to Oct. 30
	Dario Rappaport: Paintings	to Oct. 30
Nierendorf, 21 E. 57	Theodore Lux: Paintings	to Nov. 15
Passedoit, 121 E. 57	Edna Bãrtos: Paintings	to Oct. 27
Park, 48 E. 50	Abraham Walkowitz: Drawings	to Oct. 29
Reinhardt, 730 Fifth	M. Schaezel: Watercolors	to Oct. 30
Schaeffer, 61 E. 57	Old Masters	to Nov. 1
Serner, 9 E. 57	Sally Ryan: Sculpture	to Nov. 1
Studio Guild, 730 Fifth	Contemporary Paintings	to Oct. 30
Uptown, 249 W. End	Contemporary Paintings	to Nov. 5
Walker, 108 E. 57	Homer, Eakins, Ryder and others: Paintings	to Oct. 30
H. D. Walker, 38 E. 57	Max Liebermann: Drawings	to Oct. 30
Westermann, 24 W. 48	American and European Paintings	to Dec. 24
Weyhe, 794 Lexington	Collected Prints and Drawings	to Nov. 6
Wildenstein, 19 E. 64	David-Weill Collection	Oct. 27-Dec. 11

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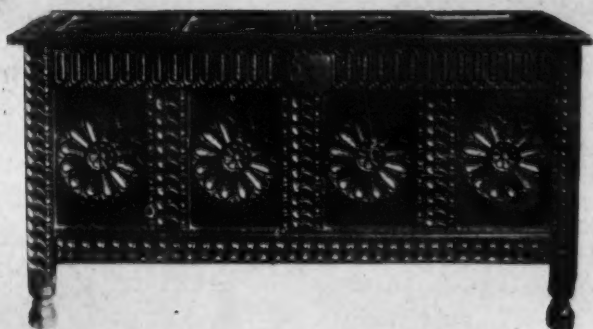
The carved cassone from Symons is of walnut, with the design of the front panel in marquetry. It is an example of the Italian Renaissance style, florid in its ornamentation.



The carved and inlaid oak chest is from the Palace of Nonesuch, Surrey, built by Henry VIII. This example dates probably from the last years of Elizabeth. From French & Company.



The oak coffer from Mallett & Sons, London, was made during the reign of James I, circa 1620. The carving, in low relief, follows the forms of contemporary ecclesiastical architecture.



The carved oak coffer from Edwards & Sons, London, dates from the Elizabethan era. The front panels are carved in the design of Tudor roses, the rails with typical Renaissance motifs.



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